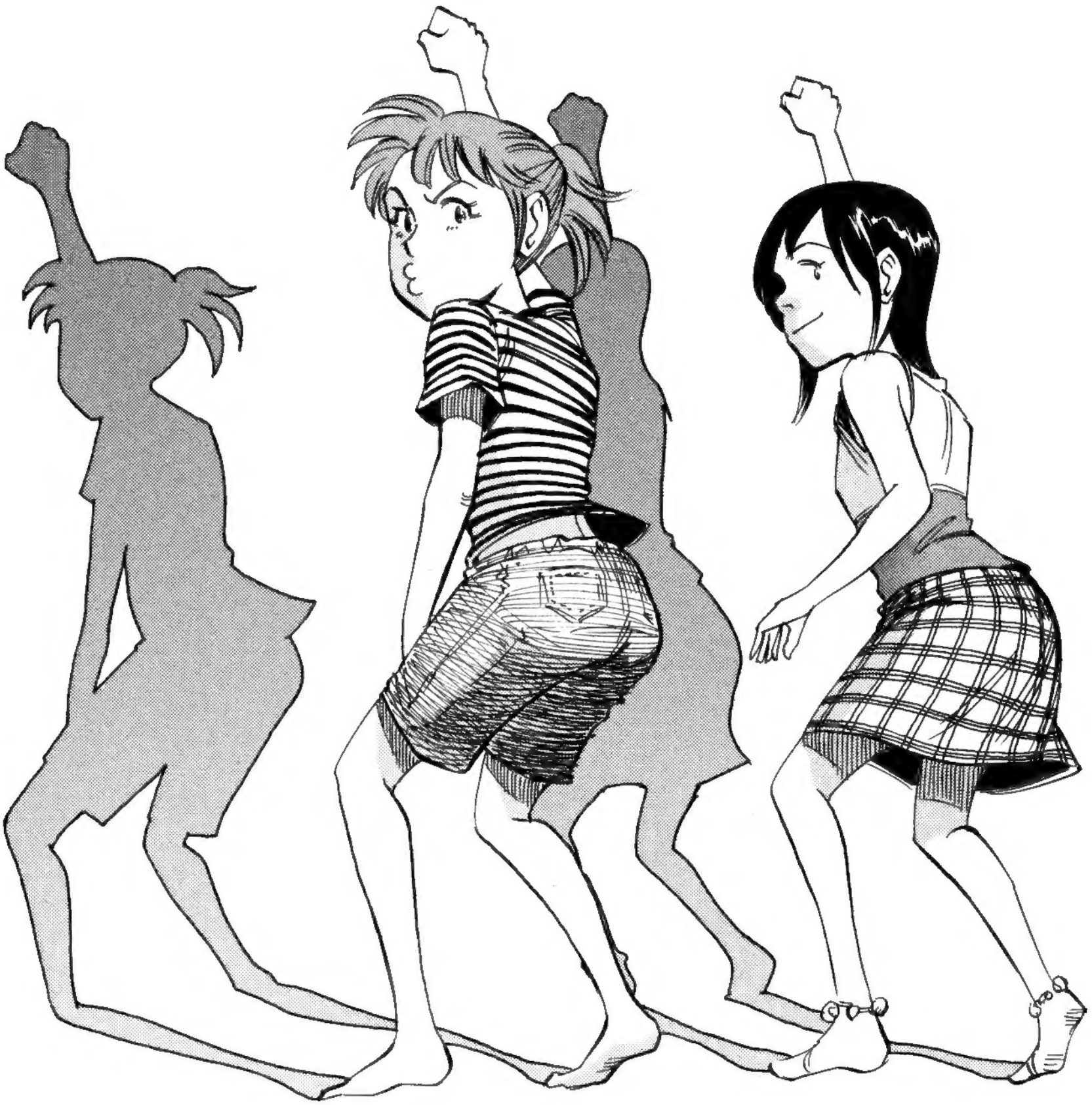
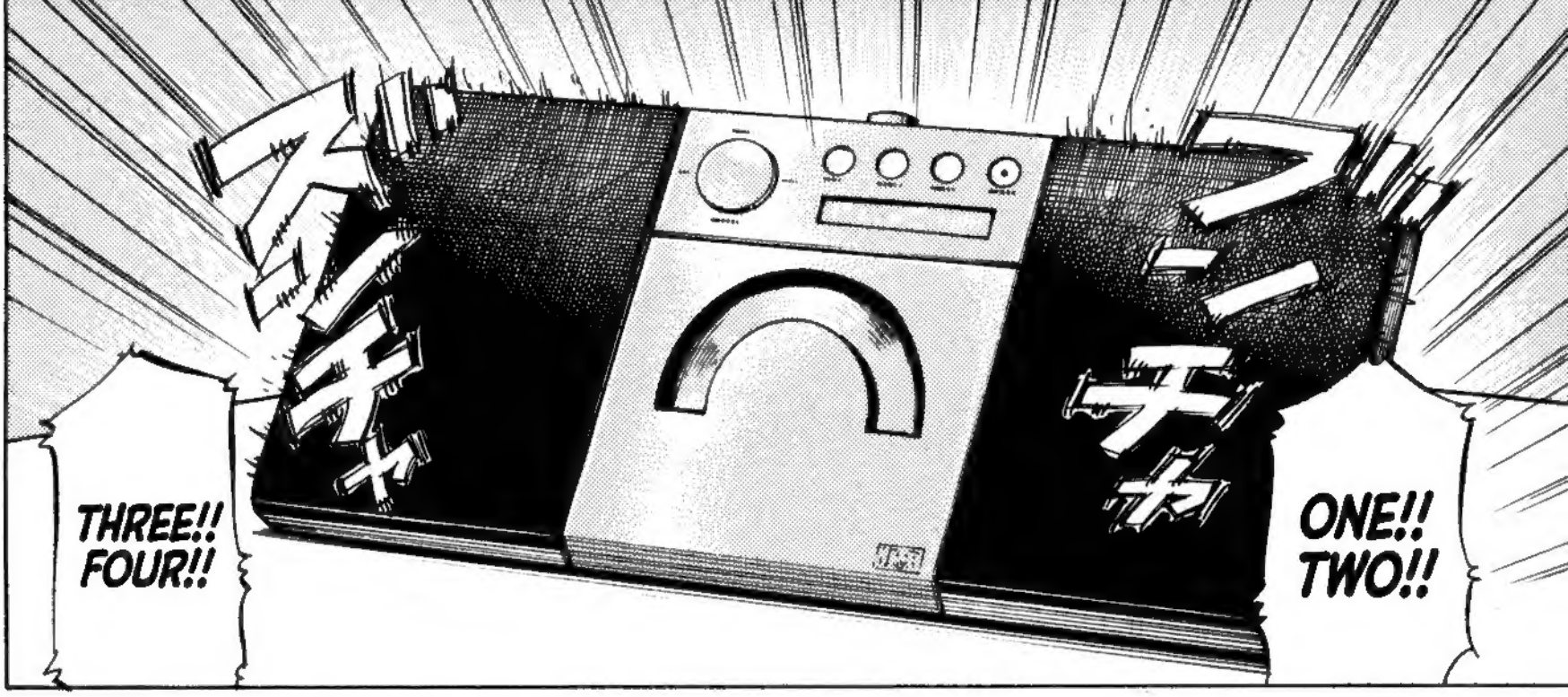
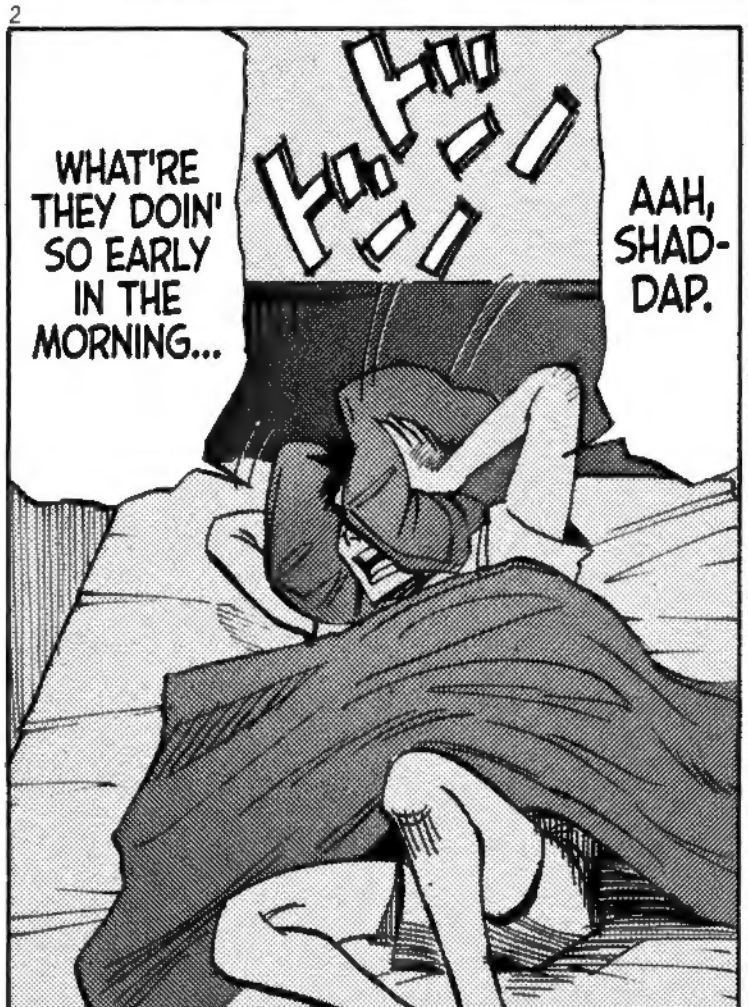
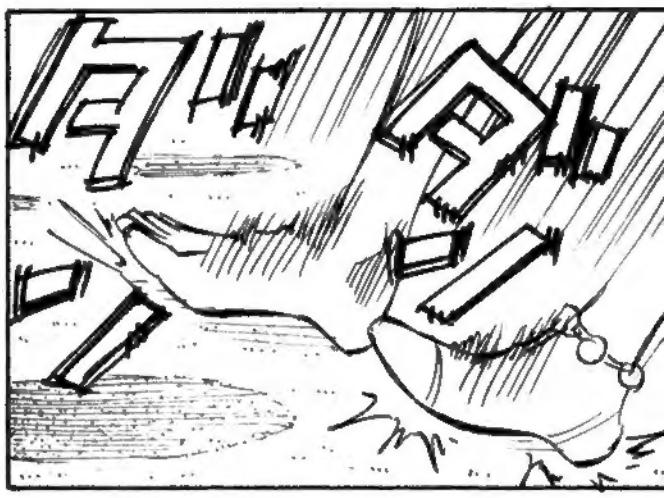
Chapter 10
OCEAN OF DIAMONDS




THREE!!
FOUR!!
ONE!!
TWO!!

ON MY MARK!!
ONE!!
TWO!!


WHAT'RE THEY DOIN' SO EARLY IN THE MORNING...
AAH, SHAD-DAP.



KYA HA HA!!
ONE!!
TWO!!

AYA-KA...

トントントン

NO!! DON'T OPEN THE DOOR!!

.....

WHAT'RE YOU PLAYING MUSIC FOR?

HINATA AND ME DOING OUR

PRIVATE DANCE PRAC-TICE!!

YOU'RE NOT A MEMBER SO YOU CAN'T COME IN!!

IT'S GOT NOTHING TO DO WITH YOU!!

I- I GET IT. I'M GOING OUTSIDE ANYWAY.

PRI-VATE...?!

I... SEE.

PHEW...

IT'S HARD FOR ME TO MAKE FUN OF HER...

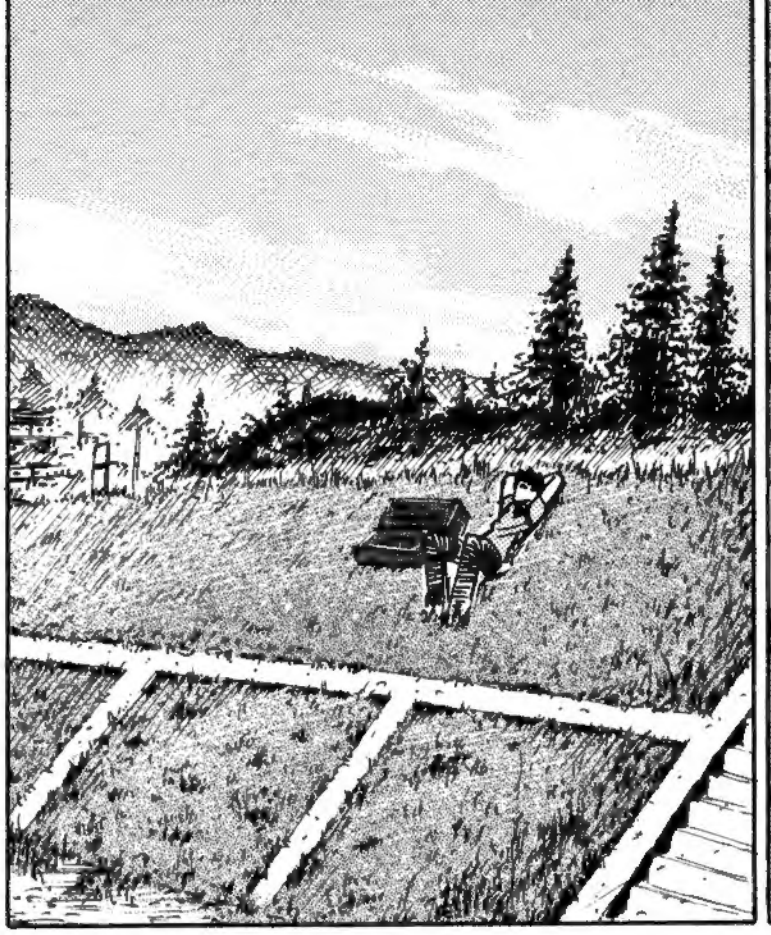
PLAYING HERE ON MY OWN... ALL DAY LONG...

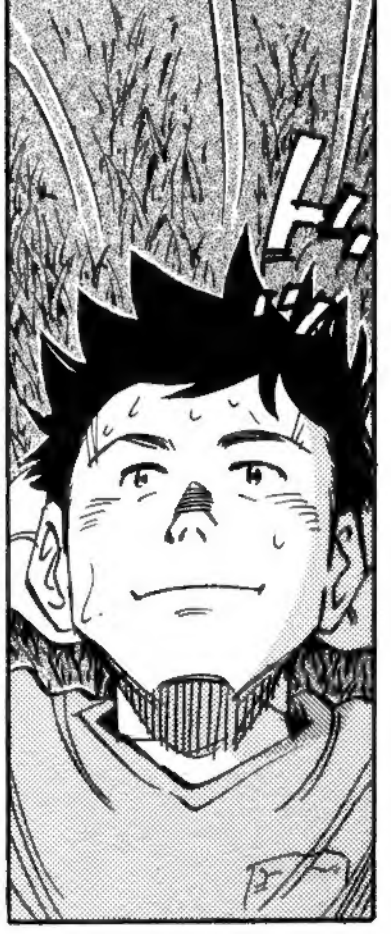
AYAKA... DOING PRIVATE PRACTICE, HUH...

I WON'T LAUGH AT YOU, AYAKA...

I GUESS SHE AIN'T COMING...

AAH...





MIWA-SAN...

T- THE MANAGER!! YOU'RE THE JAZZ BAR'S MANAGER, AREN'T YOU?!

I'M GLAD

YOU REMEMBERED.

W- WHAT ARE YOU DOING HERE?!

AH, I SUPPOSE YOU LIVE AROUND HERE.

NOPE, I JUST WANTED TO SEE YOU.

I ASKED OGUMA-SAN FROM THE MUSIC STORE WHERE I COULD FIND YOU.

...?

ME...?

I'M VERY SORRY ABOUT THE OTHER DAY!!

.....

ABOUT THAT...

WHAT I DID TO YOU WAS INEXCUS-ABLE.

IT WAS ME WHO DECIDED TO GO HOME...

NO, NO... NOT AT ALL...

HUH?! AH... YES, WELL...

MIYAMOTO-KUN, DO YOU HAVE SOME TIME TODAY?

MAKING YOU LEAVE THE WAY I DID.

I'M SORRY FOR

I DO GET THE FEELING THERE WAS SOMETHING ABOUT YOUR PERFOR-MANCE.

DESPITE HOW THINGS TURNED OUT LAST TIME,

I'D LIKE YOU TO COME TO THE BAR.

THERE'S SOMEBODY WHO NEEDS TO HEAR YOUR SOUND.

S-SOME-THING?

O-
OKAY.

I'M GOING TO PARK MY CAR. PLEASE WAIT INSIDE.

ガチャ

JAZZ BAR Bird バード

MY VERY FIRST PERFOR-MANCE.

THE PLACE WHERE I BOMBED

カルチャ

.....

H-
HELLO.

A CUS-
TOMER?!

?!
I'VE
SEEN...

HIM BE-
FORE...

HM?

I'MA
JUST
LETTIN'
THESE
STINKERS
KNOW

'DIZ
IS A
PUBLIC
PLACE.

YOU'RE
THE
OLD
DRUNK

I SAW
AT THE
FIRE-
WORKS
DISPLAY!!

...?

AAH!!

AH...

IT WAS ME WHO STOPPED YOU!!

SORRY FOR THE WAIT...

HMM...

ARE YOU?

WHO...

YOU DON'T REMEMBER ME?! WE MET ON CLIS ROAD!! IN FRONT OF THAT BAND!!

NOPE...

APPARENTLY WE MET SOMEWHERE BEFORE, BUT I CAN'T REMEMBER FOR THE LIFE OF ME...

NO... WELL...

YOU TWO KNOW EACH OTHER?

OH?

SURE THI--

OH... WITH HIM?

MIYA-MOTO-KUN, I WANT YOU TO PLAY WITH HIM TODAY.

SLURP

YOU'LL NEVER CHANGE, WILL YOU.

DEAR ME...

SAY WHAT?!

SORRY.

I BROUGHT THIS IN WITH ME.

YOU STINK.

YEAH, YOU KNOW...

NO, NO, NO, NO, NO!!

THERE SOME KINDA PROB-LEM?

NO WAY!! I DON'T WANNA DIE!!

NO, NO, NO, NO, NO!!

LET'S DO THIS.

MIYA-MOTO-KUN, HUH.

AREN'T YOU OVERRE-ACTING?

DIE?!

...O-OKAY.

BUT HE ACTUALLY WENT TO BERK--

YOU SEE, MIYAMO-TO-KUN, HE MAY LOOK LIKE THIS

'KAY.

WHY DID I COME HERE...

AAH...

ア〜〜

HE'S A PIANIST, HUH?

THERE GOES MY SUMMER PROFIT.

AAH, MAN...

YUP.

ABOUT TIME YOU CHANGE THE ACTUAL STRINGS.

NISHI-SAN, IT'S FLAT ALL OVER THE PLACE.

'KAY, MIYAMO-TO-KUN. CAN YOU PLAY OVER HERE?

Y-YES.

WELL, WHATEVER. I'LL MANAGE WITH THE LOWER TONES.

BLUE GIANT 2

YOU'VE GOT SOME YOU USUALLY PLAY, RIGHT? JUST ONE OF THOSE...

UHMM, SO WHAT SONG ARE WE...?

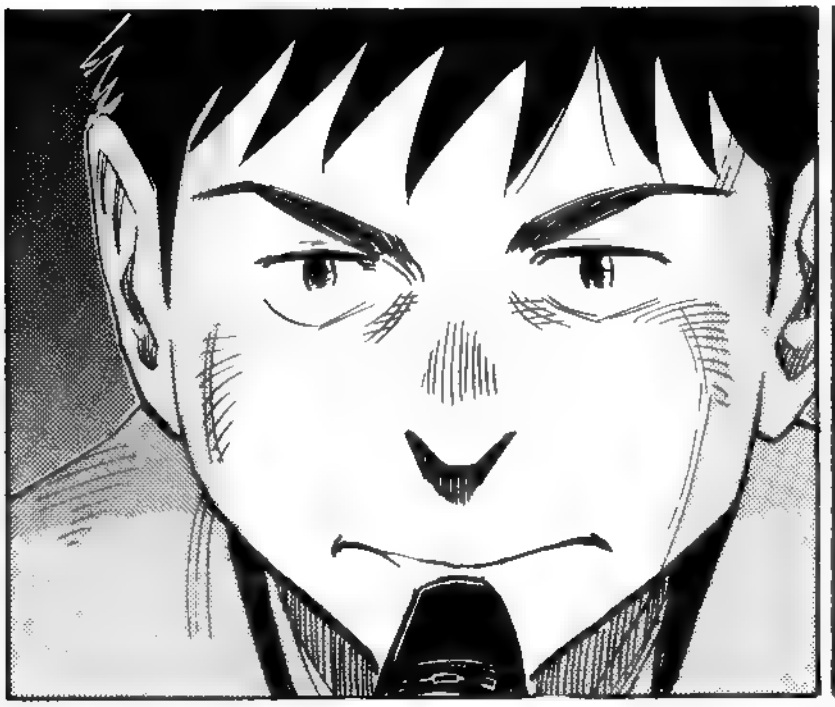
YOU CAN FACE ME.

THERE'S NO ONE HERE.

AH... OKAY.

MIYA-MOTO-KUN.

.....



HOW ABOUT *A NIGHT IN TUNISIA*?

WELL, UHM...

SURE.

13

WHAT TO DO...

HMM...

ANY-THING WRONG?

DAMN LOUD!!

YOU'RE TOO

E- EX-CUSE ME?

WHERE?

FOR BEING TOO LOUD THE OTHER DAY...

I GOT YELLED AT

ON THE HIROSE RIVER BANK.

HUH?

WHERE DO YOU USUALLY PLAY?

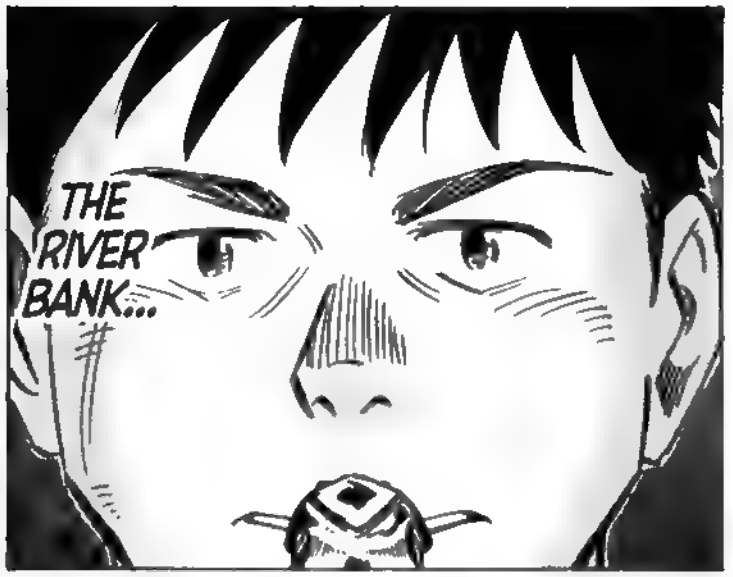
PLAY LIKE YOU ALWAYS DO...

YOUR HIROSE RIVER BANK.

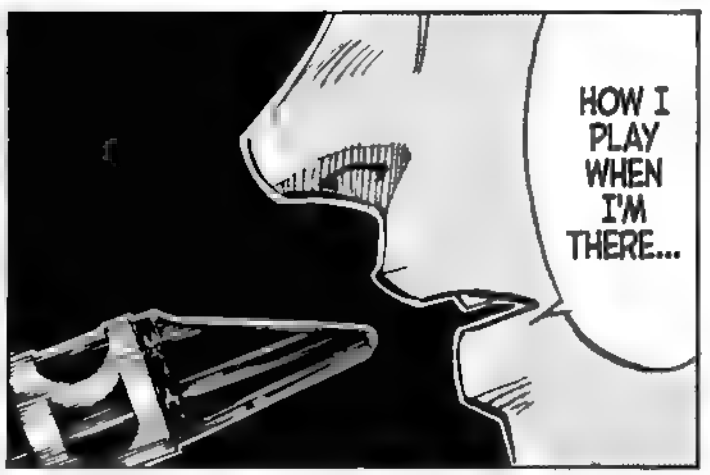
LEMME HEAR THAT.

AS IF YOU'RE THERE.

WHERE I ALWAYS PLAY.


THE RIVER BANK...

MY RIVER BANK.


HOW I PLAY WHEN I'M THERE...

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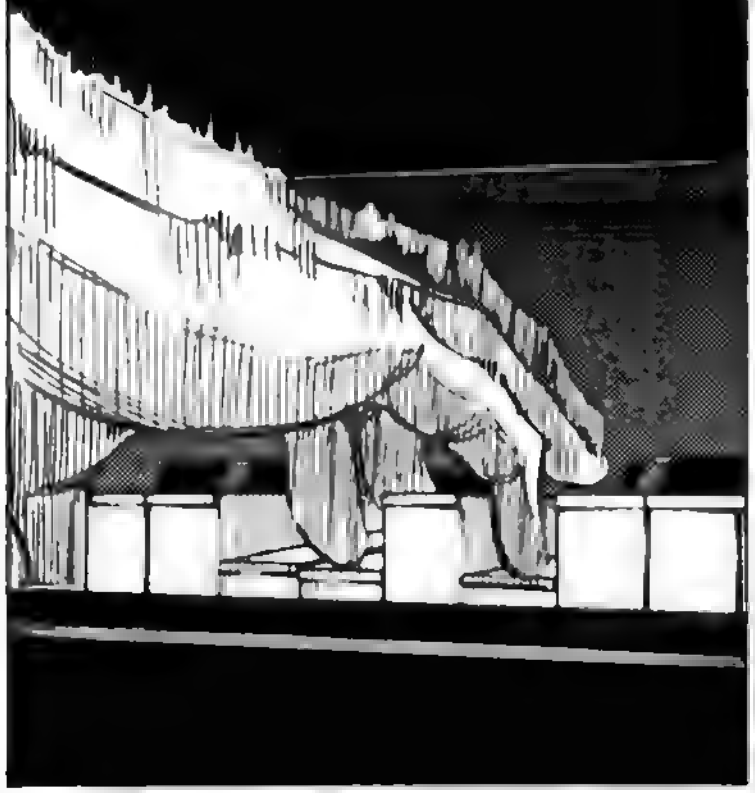

BUT THERE'S A NICE TOUCH TO HIS SOUND...
HIS SAX'S SETUP IS MESSED UP...

IT'S SO STRONG.

THE SOUND OF HIS PIANO!!

THIS IS FUN!!

DAMN, MAN...

IT FEELS LIKE HE'S SUP-PORTING ME!!

WHAT IS THIS?

YEAH, HE'S FLEXIBLE ABOUT STRETCHING THINGS...

GOTTA GIVE IT EVEN MORE!!

ALL RIGHT...

'KAY!! TIME FOR YOUR SOLO, BOY!!

HE'S STILL STRETCH-ING...?

!!

!

E^{B7} -> A^{b} ON A^{7} -> D^{7}. A DEXTER LINE THAT EMPHA-SIZES THE SOUND, HUH?

GUESS HE KNOWS MORE SCALES THAN YOUR AVER-AGE HIGH SCHOOL KID.

THAT'S COLTRANE ALL THE WAY THERE.

MIXO-LYDIAN ON THE V^{7} AND DORIAN ON THE I^{M}...

BUT EVERY DROP OF SOUND SOMEHOW RINGS OUT WITHOUT BEING MUZ-ZLED.

HIS 16TH NOTES ARE LIKE A MACHINE GUN...

DON'T TELL ME HE'S INTENTIONAL-LY USING ITS ALTERED SOUND TO PLAY OVER THE DOMINANT?!

F7 ON A B♭7?!

!

TO PUT IT BLUNTLY, HE'S USING AN ABSURD SCALE... AN ABSURD SET OF NOTES, BUT...

I CAN'T LOGICALLY EXPLAIN WHAT HE JUST DID.

WITH HIS SENSE OF DYNA-MISM.

I SEE... HE'S TRANS-CENDING LOGIC...

AND THE OTHER HALF IS HIM RECKLESSLY CREATING HIS OWN UNIQUE SOLOS.

HALF OF HIS PRACTICE ROUTINE IS TRACING OVER THE TOP PLAYERS' MELODIES,

AIN'T HE GONNA BREATHE AT ALL?!

...IT'S LONG THOUGH.

THIS IS FUN...

THIS GUY'S FEAR-LESS.

THEY'RE ALL RIVET-ING...

AND EVEN THE ONES THAT DON'T. ALL OF THEM!!

THE NOTES THAT GO WELL WITH THE PIANO...

WHAT A GREAT SOUND...

I COULD KEEP ON LISTENING TO HIM SOME MORE IF HE DIDN'T HAVE TO BREATHE...

BWAH!

BWAH!

GAAH

IT FEELS LIKE... I JUST LET IT ALL OUT FOR THE FIRST TIME.

PANT

PANT

PANT

PANT

I SEE...

HMM...

!!

EMBOUCHURE AND FINGERING ARE WORTH-LESS, TOO... BUT Y'KNOW.

YOUR SAX SKILLS ARE LAUGH-ABLE.

YOU'RE CLUELESS WHEN IT COMES TO MUSICAL FORM, YOU IGNORE ALL OF YOUR SCALES AND CHORDS.

YOU SUCK.

HUH?

THAT OLD-TIMER'S PUMPING MONEY IN THIS PLACE AFTER ALL.

I'LL HAVE TO ROLL WITH IT.

HEY, NISHI-SAN.

...?

RIGHT?

HE'S ALWAYS BRINGING WOMEN ALONG AND ONLY WANTS TO HEAR QUIET JAZZ.

THE OLD GUY THAT FORCED YOU OFF THE STAGE.

AAH...

NOW THAT'S THE KIND OF MUSIC I'VE BEEN WANTING AROUND HERE...

THANK YOU VERY MUCH.

Bird

バード

HUH... ERM... TH-

MIYA-MOTO-KUN.

HOW TO PLAY THE SAX.

I'LL TEACH YOU

START!

ONE MORE TIME.

NO WAY...

IT WON'T PLAY?

Cefarel
CIOCCOLATO

DAAAI!

GUH?

HMMMMM...

THE CD PLAYER BROKE.

SORRY, HINATA-CHAN.

DO IT WITHOUT MUSIC TODAY?

THEN WHY DON'T WE

SORRY

YOUR BROTHER IS REALLY GOOD!!

COOL!

PTOOEY

FOR HIS WEIRD MUSIC.

HEY,

REWIND AND PLAY AGAIN!!

Translator's Notes:

Page 39

"He may look like this but he actually went to Berk--"

This line refers to the Berklee College of Music, located in Boston, it is the largest independent college of contemporary music in the world and probably also the most prestigious. Many famous jazz musicians have graduated from it as well as ended up teaching there.

Page 46

"A Dexter line that emphasizes the sound"

A reference to Dexter Gordon, American jazz tenor saxophonist and among the earliest tenor players to adapt the bebop musical language of people such as Charlie Parker, Dizzy Gillespie, and Bud Powell to the instrument.

Page 50

"Embouchure and fingering are worthless, too..."

Embouchure is the way in which one applies their mouth to the mouthpiece. Fingering is how precisely the player applys their fingers to the instrument.

Golden Roze Scans presents:

BLUE GIANT

BY SHINICHI ISHIZUKA

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